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# LADIES WORK IN DECORATION

## BEHAVIOR OF COLORS.

AMONG the members of the family of colors are displayed vital differences, animosities and dissensions, as well as various natural affinities. To arrange them, so to speak, without discordancy, and to develop in the highest degree their power to gratify the eye and to excite pleasurable sensations, is the prime aim, in connection with artistic form of the decorative art.

Colors as compounded and fine-hued cabinet woods are largely indebted to varnish for full display of their excellencies. Without it, colored surfaces would have a deadened aspect, and fine woods less of that translucent depth so much admired, besides which, when touched by varnish, the latter have a lighter aspect.

A main service which varnish performs is in throwing off all the white light on the surface in one direction, so that whilst rendering the colors more lustrous, it allows of their being more plainly seen. Should varnish become decomposed from oxygen attacking the oil, or the color of the ground chemically acting on it, colors are rendered sombre and transparency interfered with.

Any damp that separates the gum from the oil creates a ridgy appearance and induces a glittering effect, owing to the light being sent in all direc-

ness and the darker deepen in apparent hue as it approaches the boundary line. The decorative painter, if desiring to avoid these effects, resorts to working down. The differences in shade of contiguous colors increase with distance, an optical illusion which, when recognized, aids in determining the shade to be adopted with reference to the high or low position of coloring in an apartment. In the case of the exterior of a painted house, the moldings, as compared with the border spaces, are ordinarily too dark, due account not being taken of the effect of distance. If too dark, such moldings are too much separated.

As the color of a ceiling cove or molded cornice, being not only at a considerable distance, but reflecting on itself, there is additional reason in guarding against the shade being too dark or full. Distance, however, does not preclude richness of color and intense contrasts as regards cornice and frieze, in respect to which there is often too much timidity.

With the introduction of complementary hues, brilliant tints will not be damaged by harmful contrasts. Pale tints, especially such as incline to pink, blue and yellow, thus introduced as supports, have, in addition to their delicacy of appearance, the merit of brightening a room with a sort of lightsome air, as flowers in dress.

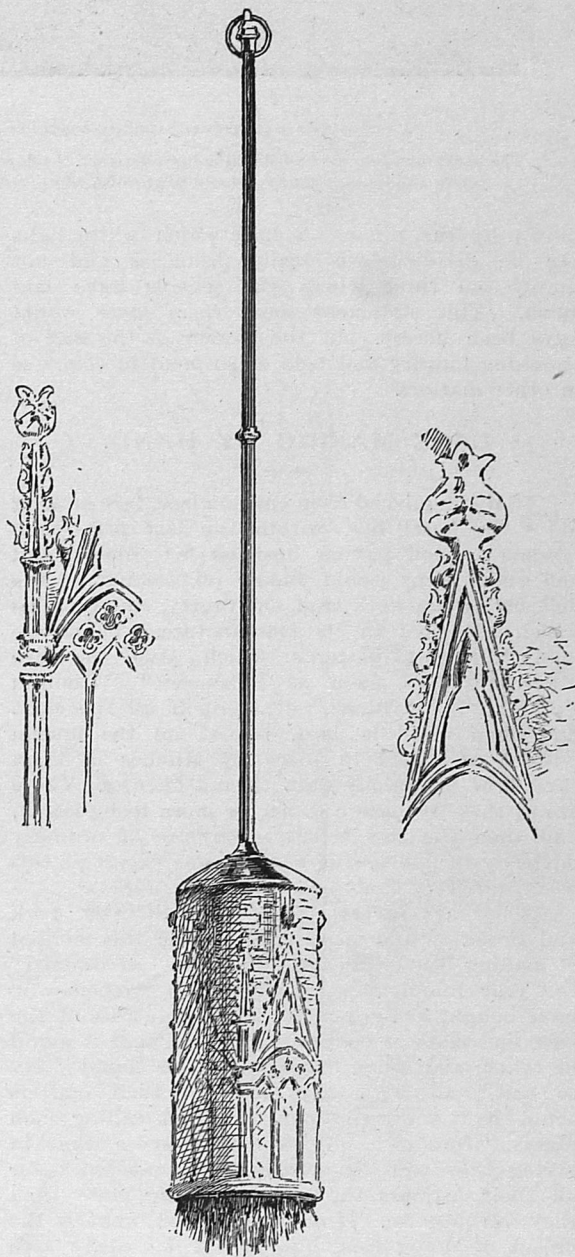
One charm in colored moldings is the effect of differences of shade of the same hue occasioned by curves and, generally, by the receding parts. Yellowish green becomes green as it recedes, blue becomes ultramarine, yellow becomes an orange yellow, orange becomes an orange red, and orange red becomes red; scarlet in the shaded portions has the aspect of carmine, and what appears straw color in the lighter portion resolves itself into a golden yellow. The variation pleases both the eye and mind as emphasizing details.

What a field in decoration does not the contrast of colors open up. There are colors which may be regarded as passionately opposed to anything like contiguity, assuming a harsh or hard look, or becoming too intense in contrast, whilst others, though somewhat

strongly contrasting, are in friendly fellowship. The successful combination of colors or elaborate yet uniting effects involves the exercise of high art. To use a figure of speech, some decorators, even with a crowded palette, are singularly unsuccessful with their colors, shades, and tints; whilst others, confining themselves to a more moderate scale, bring out splendid results.

Much of artistic effect depends on the spacing occupied by the different colors and in right dealing with complementary colors. It is not the colors that lie farthest apart in the chromatic scale that make the best combinations, as, for instance, violet with carmine, cyan blue and purple-violet, red and blue-green, vermilion and violet. Take, however, violet and light rose color, deep blue and golden brown, chocolate and bright blue, yellow and purple, orange and ultramarine, a red between carmine and vermilion with blue, and their contact at once commends itself to the eye.

In warm and cold colors, if the contrast is not too strong, the resulting effect is often pleasing.

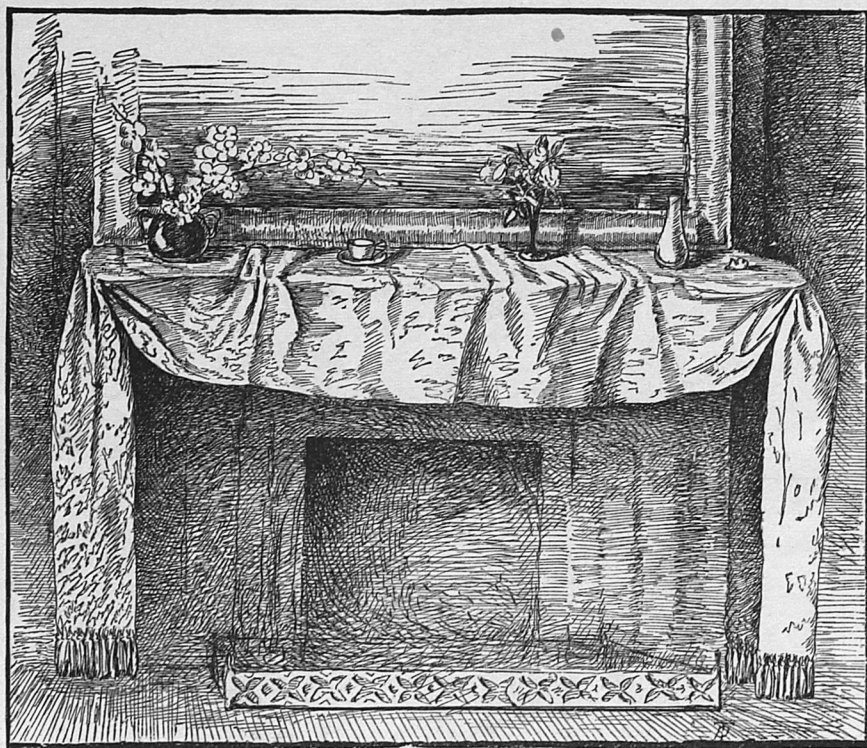


COVER AND HOLDER FOR FEATHER DUSTER OR LONG BRUSH, WITH DETAIL SKETCHES OF DECORATION. COVER MAY BE MADE OF BRASS OR HEAVY CARDBOARD.

When colors are in contact that approximate to each other in the chromatic scale, they are weakened, yet such combinations are the great resort of the timid and we have coloring without sufficient strength and force.

Decorators will be benefited by constant experiment with colors in advance of committing themselves to costly schemes of decoration. A positive color effect is wanted in house painting, and the craving for effect should also be gratified. By-gone practices, under the protecting wings of theories, are being abandoned, and whilst ceilings are rendered in lightsome colors, they are bordered, and frequently subdivided by rich prismatic hues.

And here we may observe that all the colors



MANTEL DRAPERY.





A DESIGN FOR A CHRISTMAS CARD, CONGRATULATORY OR CONDOLENCE.

The background should be painted in lavender gray, the flowers white, tipped with green and yellow stamens. Shadows should be greenish white, reflected lights yellowish white.

shown by the prism, all into which white light can be divided, are really primaries and not simply the three which the schools have laid down. This statement some years since would have been heresy, but the present is the day of searching inquiry and bold experiment in colors as in other matters.

#### LACE MAKING BY HAND.

AS distinguished from cushion lace, lace making by hand has, within the last few years, become a good paying business for women, and one which many would choose on account of the delicacy of the work and the pretty, soft textures which are used in its manufacture. There are many different patterns which give the lace different names, such as "Princess," "Honiton Point," "Point Russe," etc., but in all the same fine linen braid is used, basted on the muslin pattern and held in place by stitches of linen thread of marvelous strength and fineness. There are of these stitches a dozen or more to be learnt, and then the rest is easy. Any one of ordinary dexterity in fine sewing can become expert at this work in a very short space of time.

There are several places in both New York and Brooklyn and other cities where this method of making lace is taught, and work "guaranteed" the year round. There have been women who have bought materials for large quantities of the lace, and made it on the supposition that it would be taken, and when inspected it was found "not to suit," although any judge of such matters could see it was well done. Without calling such places "frauds," it is safe to suppose that in saying they can "guarantee" constant work for all their learners they are promising more than they can perform. It might be asked what is the object of doing this, but it will be easily seen that although the profit is small on a small quantity of the material, yet on large quantities, with numerous learners, the margin is quite sufficient to induce them to sell as much as possible. If a woman thought well of it as a money-making scheme, as she undoubtedly would on the promise of constant work, she would take enough material to make at least ten yards, which would cost her \$5. The lace is rather expensive, as it is all imported, but dealers referred to promise to refund the money spent for materials when the work is brought in.

There are other and numerous places, however, where the materials may be bought, and lessons learnt, and lace left on sale, which is readily bought by the frequenters of such stores. The work is not trying to the eyes, is reasonably rapid, and pleasant, light employment for any one having a little leisure which they would like to make profitable. The prices obtained for it range

from \$1 to \$1.50 per yard, according to the width and intricacy of the pattern. It is distinguished from other thread laces on account of the braid which is largely used in its manufacture, and by the use of which it is more rapidly made than lace in which thread is used exclusively. Perhaps it may be interesting in this connection to give a brief account of one of the most wonderful inventions of modern times, to wit, the lace-making machine now in use in a Brooklyn establishment. It has six thousand threads, each fine as a cobweb, run from six thousand spools upward through a stiff sheet of canvas, through the eyes of rows of needles and holes in their steel blades to a place about four feet from the floor, where rows of hooks, and rows of bobbins, and rows of steel teeth dance rapidly back and forth, weaving very slowly at the rate of from one to three inches per hour, all the threads into flowers and leaves and the other different designs to be found on lace work. It requires the utmost patience and skill to understand the machine, and, indeed, the man who has charge of it says he does not understand it and never expects to, thoroughly, it is so complicated. A bobbin the least bit out of its right place would do damage to the extent of hundreds of dollars. The machine works fast, but the lace, which is wound upon a big roller, cannot be seen to increase, so slow does the roller move. The designing, however, is almost more difficult than the execution. A set of designs cost \$1,000, and the man who designs gets a very high salary. Lace making by machine in this country only began in 1867, when foreign laces cost from fifty to one hundred per cent. more than they do at present. American laces are now called for in preference to foreign, for the reason that the former are all silk, while the latter always are mixed with cotton. It was impossible to sell the American lace, as such, in the early days of its manufacture, but now it is in great demand.—*Woman's Work.*

A PRETTY WALL ORNAMENT. A short shelf of satin wood with rounded corners, padded above with a cushion of olive satin and edged with lambrequin worked in seine cord in sectional panels, these divided off with plain, interlacing, and olive satin ribbons that fall below the fringed crochet and finish in pointed style. Delicate cabinet paintings in oil, photographs mounted on easels, and a few bronze articles such as a gypsy's kettle, an athlete reining in a steed, etc., complete the sole adornment of a parlor wall, which yet looks far from bare.

SHELVES over doors may be put to good account for wall ornaments.

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SCENT BOTTLE TOILET CASE.—Take a strip of cardboard, roll it in a circle, and gum the extremities. Now take a number of long strips of writing paper as broad as the cylinder is high, and roll them closely up so as to make slender cylinders, gumming down the outside edge. Encircle these with strips of gold leaf cut from a sheet of paper to which the gold has been previously attached, adopting the spiral form. Fasten these with gum, as so many lilliputian pillars round the main cylinder. Make two low square card boxes, one smaller than the other, to serve as a base for the main cylinder, which assumes much the appearance of a roofless pillared temple. Proceed to color the exterior.

AMATEUR MOSAIC WORK. Ladies may entertain themselves by grouping colored cubes of marble fictilia or glass in a picture frame strongly backed, according to a prepared design, and fastening the same in position with cement, or a pattern itself may be made a base and the cubes glued to it, the whole composition being then transferred to the inside of the frame. Many of the painted encaustic tiles would look well surrounded by a mosaic border and framed.

AMATEUR LADY DECORATORS.—There are thousands of homes in the United States which have never been entered by the professional decorator and yet display superb taste, with exquisite refinement in many of the details, and this without any show of gorgeousness or richness. In some instances, the very restriction of material has stimulated inventiveness.

EMBROIDERY.—There is fine scope for embroidery in sprays of flowers worked on plush, spread over a plain frame, as ornamentation to a family photograph, in *mezzo* relievo beneath the surface and faced with plate glass.

EMBROIDERY.—Embroidery work is well bestowed when it hangs carelessly as a lappet over a side table, the upper end portion being retained in place by a weighty ornament. It breaks up, banner-like, the fringe or plain border of a cover.

"HEAR OUR PRAYER." We pray architects to introduce more recesses into their design. Well lighted and buttressed by pillars or pilasters, and spanned by arches not taking too decided dips, they are invaluable for decoration.



DESIGN OF PINK CHRYSANTHEMUMS, GRAY-GREEN LEAVES, PINK FLOWERS YELLOWISH IN THE CENTER.